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# The Pipes of Pan

A PASTORAL SUITE

FOR

PIANO

Opus 27

## Frederic Knight Logan

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Price 5/-

# The Pipes of Pan

A Pastoral Suite  
for  
**PIANO**

Opus. 27.

1. A Sylvan Glade.
2. Shepherds' Dance.
3. Phyllis.
4. Endymion.
5. Nymphs and Fauns.

## Frederic Knight Logan

PRICE 5/- NET.



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FREDERIC KNIGHT LOGAN  
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TO  
FORSTER MUSIC PUBLISHING, INC.

WITH DEVOTED LOVE  
TO  
MY MOTHER

## A SYLVAN GLADE

HOW CALM AND TRANQUIL IS THE NIGHT!  
THE PERFUM'D BREEZE HATH WING'D ITS FLIGHT,  
AND KISS'D BY MOON-BEAM'S SILV'RY RAY,  
THE SPARKLING BROOKLET WENDS ITS WAY.  
WHO HATH NOT HEARD OF SYLVAN GLADES  
WHERE FAIRIES THRO' THE MOONLIT SHADES;  
WHERE SHEPHERD LADS AND LASSES GAY,  
EACH DANCE THE HOURS OF NIGHT AWAY!  
WHO HATH NOT KNOWN OF BOUNTIFUL PANT  
HE WEAVES HIS SPELL O'er ELFIN SONG,  
HIS MAGIC PIPES, WHEN SOUNDING CLEAR,  
DOTH FILL THE TREMBLING GLADE WITH FEAR.

VIRGINIA K. LOGAN

## 1.

## A Sylvan Glade.

FREDERIC KNIGHT LOGAN.  
OP. 27, No. 1.

Prelude

Andante Moderato.

*ppp una corda*

*p*

*pp*

*p*

*mf*

*pp*

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

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## Curtain

*una corda* *pp* *mf*

Ped. Ped. Ped. Ped. Ped. Ped.

*rit.* *V*

Ped. Ped. Ped. Ped. Ped. Ped.

## 1. The lads and lasses have assembled

*a tempo* *f*

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

## 2. Sportive games of "hide and seek"

Ped. Ped. Ped. Ped.

Musical score for "The Swan" (Le Cygne) by Camille Saint-Saëns. The score is in G major and 3/4 time. It features a piano introduction, a vocal entry, and a piano accompaniment. The tempo is marked "moderato" and the mood is "Andante". The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. The vocal part is a single melodic line. The score includes various musical notations such as notes, rests, and dynamic markings like "accel.", "rit.", "L.H.", "molto", and "cresc.".

3. The night is calm and beautiful. The wanton breezes and pale moonlight breathe words of love

The first system of the musical score for 'L'Espresso' is shown. It features a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo and dynamics are marked 'ff con adore.'. The music begins with a piano introduction in the bass clef, marked 'Ped.' (pedal). The main melody is in the treble clef, starting with a series of chords and moving to a more melodic line. The system ends with a double bar line.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 2/4. The score begins with a piano introduction marked 'f' (forte). The piano part features a prominent bass line with octaves and chords. The vocal line enters with the melody. The score includes a repeat sign and a first ending. The piano part has a section marked 'Ped.' (pedal) and another marked 'Red.' (red). The score ends with a double bar line.

4. It inspires Endymion

A. Sullivan Glade (1912)

A Sylvan Glade (n) 3.



5. He plays a plaintiff little melody upon his own shepherd's pipe, which attracts the attention of Phyllis.

*p* Gracefully.

Ped. Ped. Ped.

Ped. Ped. Ped.

6. The clarion notes of Pau resound

*p marcato*

Ped. Ped. Ped.

7. They express delight that he is near

Ped. Ped. Ped.

8. The pipes are again heard

*p a tempo marcato.*

Ped. Ped. Ped.

9. Endymion cannot control his glee

Ped. Ped. Ped.

10. He repeats his merry little tune

11

*rit.* *a tempo.* *Ped.* *Ped.* *Ped.*

11. To the great

*amusement of Phyllis* *Ped. (laughter)* *rit.*

12. Gradually the glade becomes resplendent in moonlight

*f grandioso.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.*



## 13. All pay homage to Diana's great power and beauty

Ped. Ped. Ped. Ped.

## 14. To cast within their hearts, a magic spell of love

Ped. \*

## 15. Pan disappears still piping his lay

*p marcato* Ped. \*

Ped. \* Ped. \* Ped. Ped.

rit. Ped. Ped. Ped. \*

SHEPHERD'S DANCE

HARK UNTO THE SHEPHERD'S PIPE,  
AS IT ECHOES SWEETLY CLEAR,  
CALLING LABS AND LASSES FAIR,  
TO THE DANCE, FROM FAR AND NEAR.

VIRGINIA K. LOGAN

2.

# Shepherds' Dance.

16. Endymion announces the Fete has begun and demands a dance  
*Allegretto Grazioso.*

FREDERIC KNIGHT LOGAN.  
 OP. 27, No. 2.

The first system of the musical score is in G major (one sharp) and 6/8 time. It consists of a treble and bass staff. The treble staff begins with a melody marked *mf* (mezzo-forte). The bass staff provides a harmonic accompaniment. The system concludes with a double bar line and a fermata over the final notes. Below the bass staff, the word "Ped." (pedal) is written, followed by an asterisk.

The second system continues the piece. It features a treble and bass staff. The treble staff has a melody with some triplets. The bass staff has a steady accompaniment. The system ends with a double bar line and a fermata. Below the bass staff, the word "Ped." is written, followed by an asterisk.

herds dance

The third system continues the piece. It features a treble and bass staff. The treble staff has a melody with some triplets. The bass staff has a steady accompaniment. The system ends with a double bar line and a fermata. Below the bass staff, the word "Ped." is written, followed by an asterisk.

The fourth system continues the piece. It features a treble and bass staff. The treble staff has a melody with some triplets. The bass staff has a steady accompaniment. The system ends with a double bar line and a fermata. Below the bass staff, the word "Ped." is written, followed by an asterisk.

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The musical score consists of five systems of piano accompaniment for a piece titled 'Shepherd's Dance' (6) 2. Each system contains a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings (1-5). Pedal markings ('Ped.') are placed below the bass staff in several measures, often accompanied by an asterisk (\*). The third system is marked 'amabile' in the treble staff. The piece concludes with a double bar line at the end of the fifth system.

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various fingerings (1-5), slurs, and pedaling instructions. The first system has a 'Ped.' marking under the first measure and an asterisk at the end. The second system has 'Ped.' markings under the first, second, third, and fourth measures. The third system has 'Ped.' markings under the first, second, and third measures, followed by an asterisk. The fourth system has 'Ped.' markings under the first, second, third, and fourth measures. The fifth system has 'Ped.' markings under the first, second, third, and fourth measures.

The musical score is written for piano and consists of five systems. Each system has a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various fingerings (e.g., 1, 2, 3, 4, 5), slurs, and pedaling instructions labeled "Ped.". The first four systems end with a repeat sign, while the fifth system concludes with a final cadence. The notation includes many accidentals and dynamic markings like "mf".



Shepherds' Dance.-(6) 5

Shepherds' Dance.-(6) 5

string.

Ped.

Ped.

*f*

Ped.

*molto vivace*

Ped.

Ped.

Ped.

Ped.

*ff*

L.H.



## PHYLLIS

COME TO ME, PHYLLIS FAIR,  
DRINK NECTAR FROM THE AIR,  
CHASE YOUNG EROS FROM HIS LAIR,  
COME, DANCE THRO' VALE AND FIELD,  
PAN WILL BE GUIDE AND SHIELD,  
FAIRIES LOVE UNTO THY HEART WILL YIELD.

ARTURO LUCEY.

## 3.

## Phyllis.

18. The dance is over, and the crowds disperse

19. Endymion boldly calls after Phyllis

Andante Cantabile.

FREDERIC KNIGHT LOGAN

OP. 27, NO. 3.

(She pretends not to hear him)

*p*  
*legato*  
*Ped.*

20. Again he calls

*rit.*  
*Ped.* \*

22. He entreats her to remain

*p*  
*a tempo*  
*Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* \*

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23. He takes her hand, and makes ardent love to her, and beseeches her to leave the glades with him

23. He takes her hand, and makes ardent love to her, and beseeches her to leave the glades with him

24. This she refuses to do  
*a little faster.*

25. This she refuses to do  
*a little faster.*

26. (Coquettishly telling him he is fickle and in love with Diana and does not know his own heart)

27. (Coquettishly telling him he is fickle and in love with Diana and does not know his own heart)

28. (Coquettishly telling him he is fickle and in love with Diana and does not know his own heart)

Ped. Ped. Ped.

25. He protests, and to prove his fidelity  
*a tempo*

*p* Ped. Ped. Ped. Ped.

Kisses her

Ped. Ped. Ped. Ped. Ped.

26. This arouses her indignation, and in tears, declaring she will never see him again

Ped. Ped. Ped. Ped.

27. She leaves him

*rit.* Ped. Ped. Ped. Ped.

Phyllis.-(3) 3



## ENDYMION

UPON A MOSSY BANK RECLINES  
A YOUTH--THE FAIR ENDYMION,  
WHO, IN A LASTING SLEEP, DEFINES  
THE REALMS OF SWEET ELYSIUM.

WITH GRACEFUL MIEN, AND BEAUTY RARE,  
DIANA, NIGHTLY, FROM ABOVE  
DESCENDS, AND ON HIS BROW, SO FAIR,  
BESTOWS A KISS OF FERVENT LOVE.

VIRGINIA K. LOGAN



## 4.

## Endymion.

(NOCTURNE.)

FREDERIC KNIGHT LOGAN.  
OP. 27, NO. 4.28. Endymion is heartbroken and in despair  
*Moderato con espressione.*

The first system of the musical score for 'Endymion' consists of a piano introduction and a vocal melody. The piano part is in the left hand, featuring a steady eighth-note accompaniment. The vocal melody is in the right hand, starting with a piano (*p*) dynamic and featuring a series of eighth notes. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The system ends with a fermata over the final note.

Fear and regret possess him

The second system continues the vocal melody and piano accompaniment. It includes a *rit.* (ritardando) marking and a *a tempo* marking. The piano part features a steady eighth-note accompaniment. The system ends with a fermata over the final note.

He resolves to fly after her

29. When lo! the beautiful form  
*a tempo*

The third system continues the vocal melody and piano accompaniment. It includes a *rit.* (ritardando) marking and a *a tempo* marking. The piano part features a steady eighth-note accompaniment. The system ends with a fermata over the final note.

of Diana is seen, slowly gliding down the rocks toward him

The fourth system continues the vocal melody and piano accompaniment. It includes a *rit.* (ritardando) marking and a *a tempo* marking. The piano part features a steady eighth-note accompaniment. The system ends with a fermata over the final note.

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She is divine

Two systems of musical notation for piano. The first system consists of two measures. The second system consists of two measures, with the second measure marked *rit.* (ritardando). Pedal markings (Ped.) are present at the beginning of each measure in both systems.

30. In a graceful and seductive dance, completely charms him  
*poco mosso*

Two systems of musical notation for piano. The first system consists of two measures, with the first measure marked *mf* (mezzo-forte). The second system consists of two measures. Pedal markings (Ped.) are present at the beginning of each measure.

He dances with her

Two systems of musical notation for piano. The first system consists of two measures. The second system consists of two measures, with the first measure marked *a little faster* and *mf*. Pedal markings (Ped.) are present at the beginning of each measure.

31. His head reels

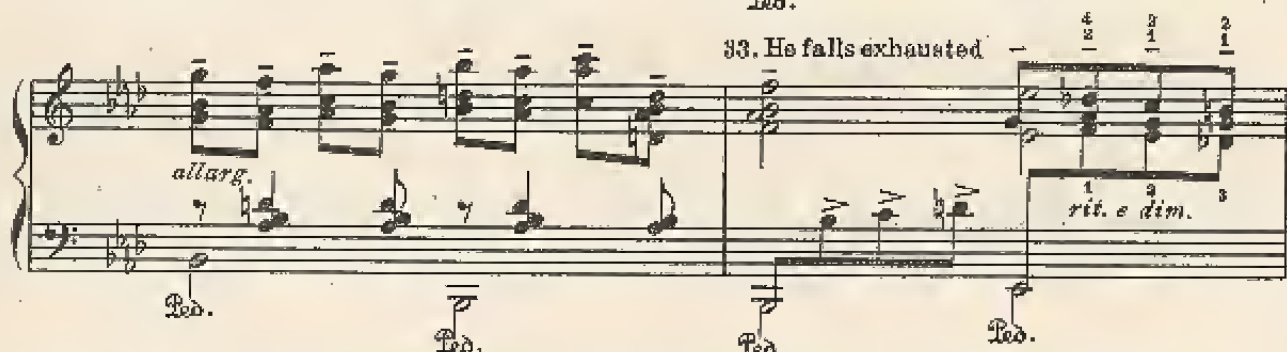
Two systems of musical notation for piano. The first system consists of two measures. The second system consists of two measures, with the second measure marked *Faster with growing an-*. Pedal markings (Ped.) are present at the beginning of each measure.

## 32. He is bewildered

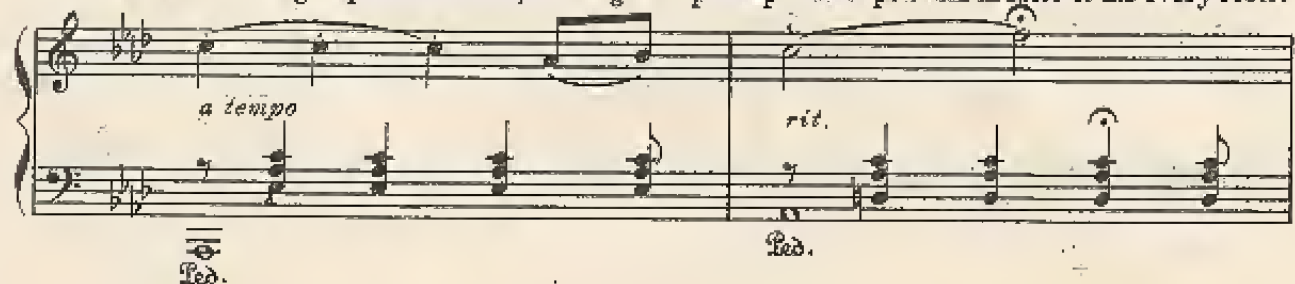

  
 mation
   
 Ped.

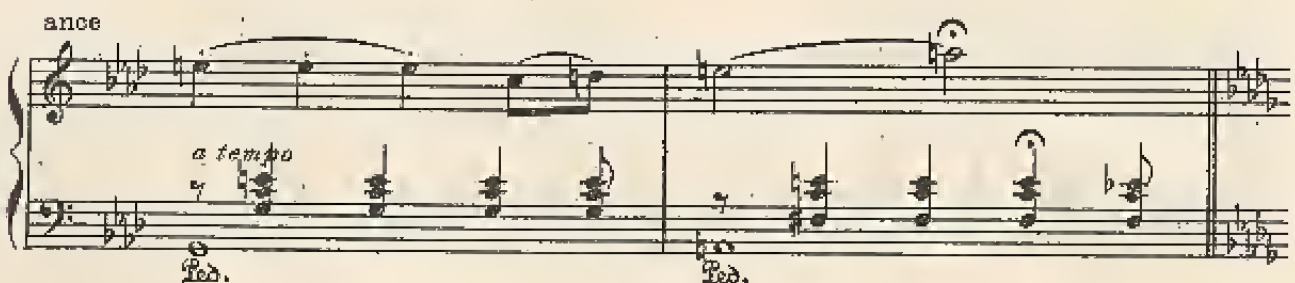

  
*f* with much ardor
   
 Ped.

## 33. He falls exhausted


  
*allarg.*
  
 Ped.

## 34. She weaves a magic spell about him, causing a deep sleep to fall upon him in spite of his every resist-


  
*a tempo*
  
 Ped.


  
*a tempo*
  
 Ped.



## 35. She steals to his side

Ped. Ped. Ped.

l. h. a cadenza. rit.

## 37. She slowly ascends the rocks

p a tempo Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f rubato rit. Ped. Ped. Ped. Ped. Ped. Ped.

\* The small notes may be omitted.

*a tempo* *tenderly*

Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

39. With a sigh of remorseful anguish, she resolves to avenge Phyllis

*rit.*

Ped. Ped.

40. With a sweeping gesture

*a tempo* *rit.*

Ped. Ped. Ped.

41. Draws her filmy veil across her face

*a tempo* *rit.* *pp* *ppp*

Ped. Ped. Ped.

42. Fades from view

ppp



## NYMPHS AND FAUNS

THE MOON HANGS LOW O'ER HILL AND DELL,  
AND FIREFLIES LIGHT THE WAY.  
WHILE SPORTIVE FAUNS, WITH MYSTIC SPELL,  
HOLD DACCANALIAN SWAY.

WHEN PAN HIS CLARION PIPES REBOUND,  
DEEP SILENCE REIGNS SUPREME;  
AS FROM THE RIPPLING WATERS BOUND  
THE FAIREST NYMPHS E'ER SEEN.

WITH GLITTYRING SHEEN, ON FILMY WING,  
IN RAZY DANCE THEY GLIDE;  
FROM SLENDER BLADES OF GRASS THEY SWING  
THEN ON THE MOON-BEAMS RIDE.

BUT, HARK! THE STRUTTING CHANTICLEER  
IN LUSKY VOICE BOTH SAY,  
"THE NIGHT IS GONE—AND DAWN IS HERE!  
SO HASTE YE—HASTE AWAY!"

VIRGINIA K. LOGAN

# Nymphs and Fauns.

FREDERIC KNIGHT LOGAN

Op. 27, No. 5.

43. Endymion sweetly sleeps  
Lento.

44. From out the woods comes a group of  
schersando.

fauns, merrily returning from a Bacchanalian Fete

45. They pause before Endymion  
Lento.

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## 46. They indulge in a wierd dance

*p* not too fast.

Ped. \*

Ped. \*

It grows more and more animated

Ped. \*

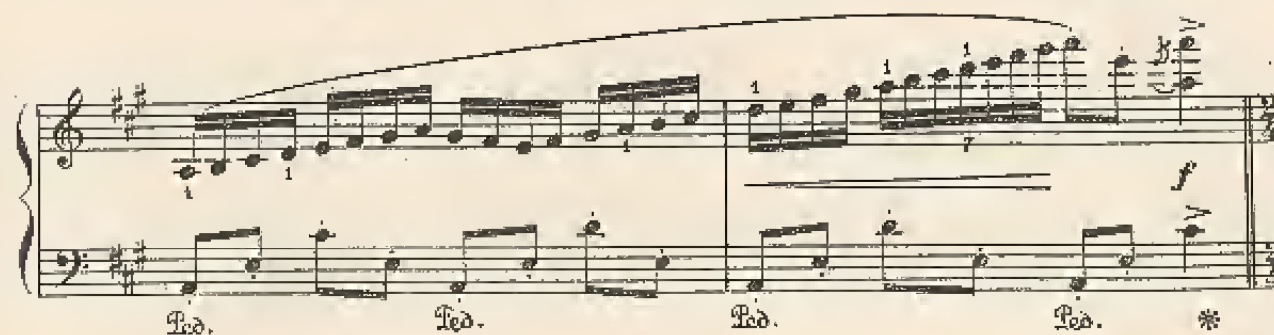
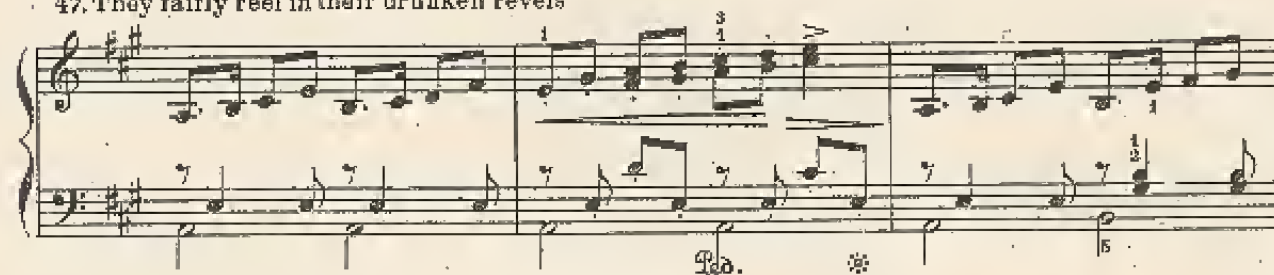
Ped. Ped. Ped. Ped. Ped. \*

Ped. Ped. Ped. Ped. Ped. Ped.





47. They fairly reel in their drunken revels





*ff* *pp* *ff* *pp* *ff*

*Ped.* \*

*ff* *pp* *ff* *pp* *ff*

*Ped.* \*

48. Orgies are at their height

*f* *ff*

*Ped.* \*

*attack ff*

49. Pan's pipe is heard  
(Pipes of Pan)

50. The fauns listen in fear

51. The warning notes

*p legato.* *pp*

*A little slower.*

52. Water nymphs emerge from  
the clear lake  
*Lento misterioso.* (The Nymphs.)

53. The fauns  
stealthily  
hide

*p* *pp*

*rit.* *Ped.* \*

## 54. Endymion awakens and rubs his eyes

*Ped.* \* *Ped.* *rit.* \* *Ped.* \* *p*

## 55. In mazy dance they glide

Her beauty penetrates his very

*Ped.* \* *Ped.* \* *Ped.* \* *p*

soul

It is the face of Phyllis

*Ped.* \* *Ped.* \* *Ped.* \* *faster.* \* *Ped.* \* *Ped.*

His heart leaps in ecstasy

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

and he springs to her side

'Tis she!

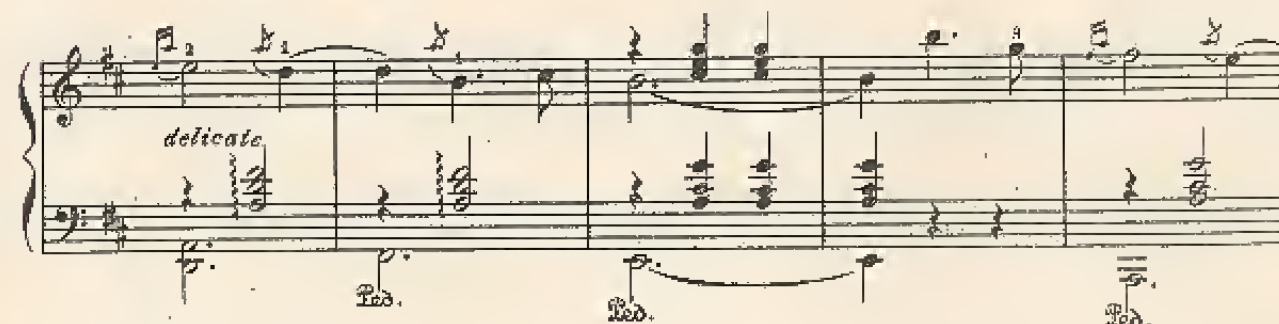
*agitated.* \* *rit.* \* *Ped.* \*

But what mystic power is it that wafts her from him  
Valse of the Nymphs.

56. Endymion still



pursues the phantom

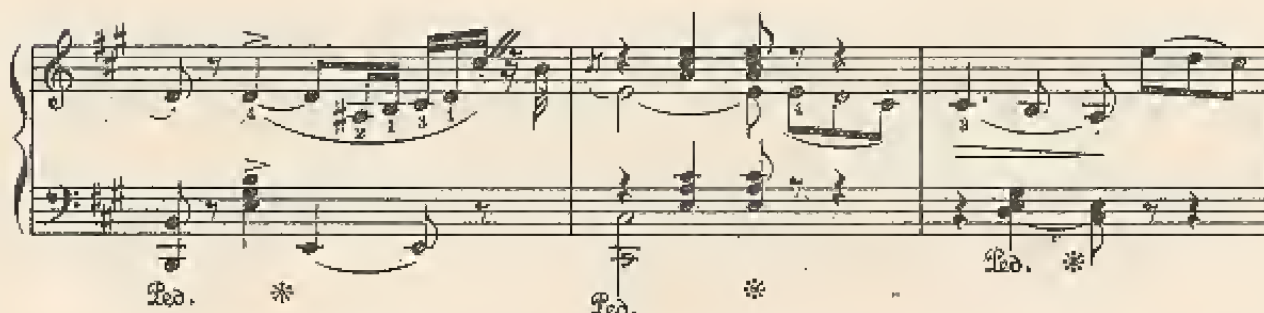


Nymphs and Fauns. (11) 6





52. At times he almost reaches her, only to see her fade from his grasp  
*With elegance.*





*a tempo.*

Ped.

58. His very soul is tormented

Ped.

Ped.

\*

Ped.

Ped.

\*

*rit.*

Ped.

Ped.

\*

Ped.

\*

Tempo I.

Ped.

Ped.

Ped.

Ped.

Nymphs and Fauns. (ii) 6

Ped. Ped. Ped. Ped. \*

50. But hark! the strutting Chanticleer  
(Chanticleer.)

Ped. \*

60. Consternation and excitement

61. Pan

ppp *Lunga pausa* pp. agitato p

Ped. \*

again is seen upon the rocks

f

## 62. Around and around Phyllis whirls with Endymion in madness

*p vivace.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*

## 63. He grows breathless

*f*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.



His senses fail him

Ped. Ped. Ped.

64. He falls to the ground

65. Diana ap-

Ped. Ped. Ped.

pears and causes a shaft of light to fall upon Endymion  
66. The fauns scamper into the ravine

*presto*

67. Diana and the nymphs fade away

68. Phillis is borne away on the mystic wings of the morning

Ped. L.H. R.H. L.H. R.H. L.H.

Ped. Ped.



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# SONGS. BY FREDERIC KNIGHT LOGAN

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FOUR EAST INDIAN SONGS  
TEXT BY VIRGINIA K. LOGAN

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| 1. LO! 'TIS THE HOUR | - - - - - | HIGH VOICE   |
| 2. FAIR RADHA        | - - - - - | MEDIUM VOICE |
| 3. GANGES BOAT SONG  | - - - - - | HIGH VOICE   |
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| 2. MY HEART'S DESIRE | 5. SYLVIA         |
| 3. ECSTASY           | 6. THY MAGIC SONG |
| 7. OH! VISION FAIR   |                   |